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Concert: Libby Larsen & Brooklyn Art Song Society Residency Concert

Brooklyn Art Song Society

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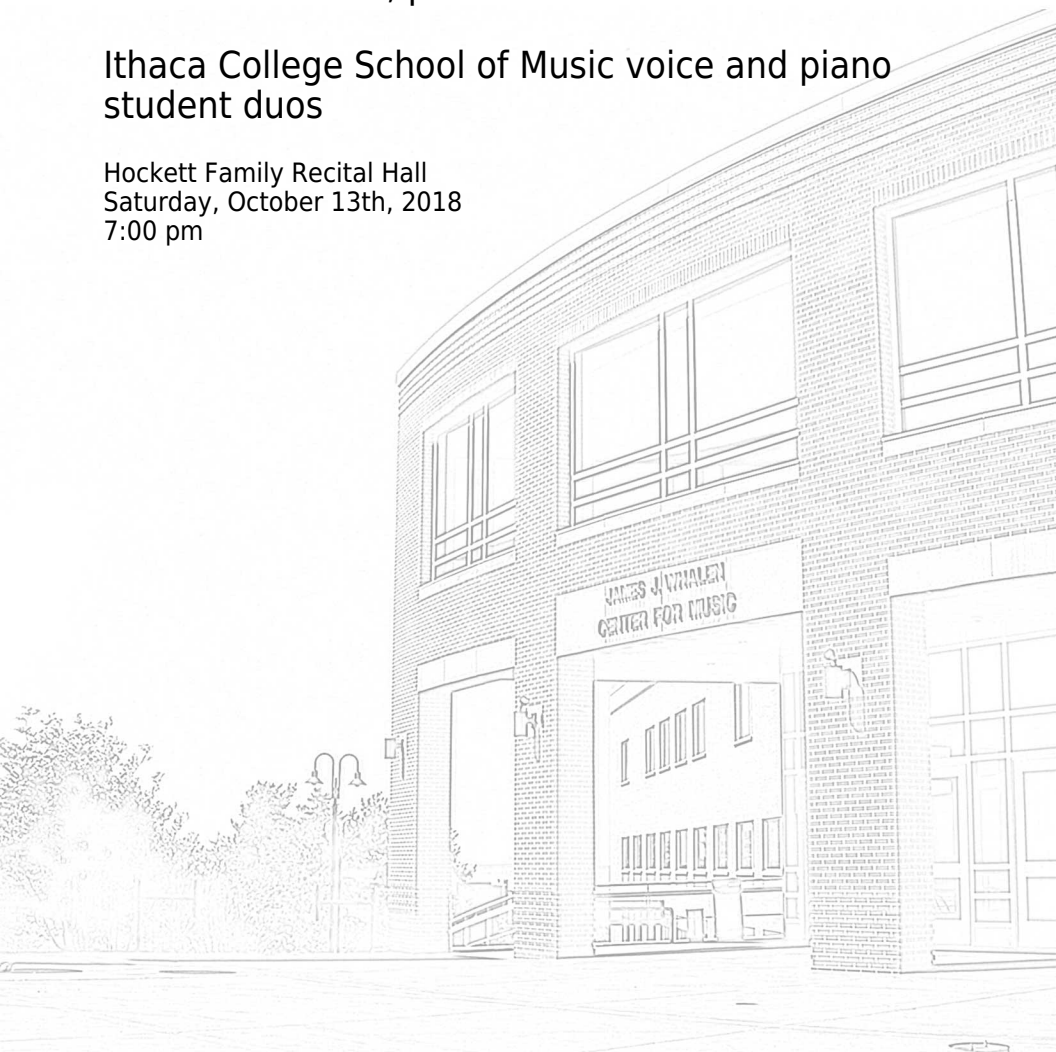
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Libby Larsen & Brooklyn Art Song Society Residency Concert

Brooklyn Art Song Society:
Elisabeth Marshall, soprano
Michael Kelly, baritone
Michael Brofman, piano

Ithaca College School of Music voice and piano
student duos

Hockett Family Recital Hall
Saturday, October 13th, 2018
7:00 pm



ITHACA COLLEGE

School of Music

Program

Songs from Letters:

Calamity Jane to her daughter, Janey,
1880-1902

1. So like your Father's (1880)
2. He Never Misses (1880)
3. A Man Can Love Two Women (1880)
4. A Working Woman (1882-1883)
5. All I have (1902)

Elisabeth Marshall, soprano

Libby Larsen
(b. 1950)

The Indians

Michael Kelly, baritone

Charles Ives
(1874-1954)

The Circus Band

Elisabeth Marshall, soprano

The Peculiar Case of H.H. Holmes

- I. State My Case
- II. As a Young Man
- III. I Build My Business
- IV. Thirteen Ladies and Three Who Got Away
- V. Evidence

Michael Kelly, baritone

Larsen

Intermission

Try me, good King: Last Words of the Wives of Henry VIII Larsen

I. Katherine of Aragon

Megan Jones (understudy: Syona Ayyankeri)
Sungmin Kim, piano

In Darkness let me dwell

Tommy Koo (understudy: Karnar Ueland)
Alex Gutierrez, piano

John Dowland
(1563-1626)

II. Anne Boleyn

Kristy Shuck (understudy: Monica Ramich)
Sungmin Kim, piano

If My Complaints

Seamus Buxton (understudy: Victoria Brooks)
Connor Buckley, piano

Dowland

III. Jane Seymour

Stella Rivera (understudy: Amber Ward)
Lynda Chryst, piano

Lo, how a rose e'er blooming

Juliana Child, Lydia Arnts, soprano I
Olivia Schechtman, Elizabeth Stamerra, soprano II
Margot Wegman, Maggie Storm, alto

Michael Praetorius
(1571-1621)

Title

IV. Anne of Cleves

Erin O'Rourke (understudy: Olivia Schechtman)
Lynda Chryst, piano

Composer
(Dates)

Title

I Care not for these ladies

Lucas Hickman (understudy: Nick Duffin)
Ben Daly, piano

Composer
Thomas Campion
(1567-1620)

V. Katherine Howard

Sage Stoakley (understudy: Monica Ramich)
Joon Sang Ko, piano

| | |
|---|---------------|
| Old American Songs, Set 1 | Aaron Copland |
| 4. Simple Gifts | (1900-1990) |
| <i>Melanie Lota (understudy: Isabel Vigliotti)</i> | |
| <i>Connor Buckley, piano</i> | |
| Turn, turn | Larsen |
| <i>Nick Duffin (understudy: Lucas Hickman)</i> | |
| <i>Joon Sang Ko, piano</i> | |
| Old American Songs, Set 1 | Copland |
| 5. I bought me a cat | |
| <i>Brandon Ventura (understudy: Maggie Storm)</i> | |
| <i>Megan Smythe, piano</i> | |
| A pig in the house | Larsen |
| <i>Adam Tarpey (understudy: Frankie DiLello)</i> | |
| <i>Shelly Goldman, piano</i> | |
| The Apple's Song | Larsen |
| <i>McKinny Danger-James (understudy: Margot Wegman)</i> | |
| <i>Alexei Aceto, piano</i> | |

Biographies

Libby Larsen

"Music exists in an infinity of sound. I think of all music as existing in the substance of the air itself. It is the composer's task to order and make sense of sound, in time and space, to communicate something about being alive through music." -- Libby Larsen

Libby Larsen (b. 24 December 1950, Wilmington, Delaware) is one of America's most prolific and most performed living composers. She has created a catalogue of over 500 works spanning virtually every genre from intimate vocal and chamber music to massive orchestral works and over twelve operas. Her music has been praised for its dynamic, deeply inspired, and vigorous contemporary American spirit. Constantly sought after for commissions and premieres by major artists, ensembles and orchestras around the world, Libby Larsen has established a permanent place for her works in the concert repertoire.

Larsen has been hailed as "the only English-speaking composer since Benjamin Britten who matches great verse with fine music so intelligently and expressively" (USA Today); as "a composer who has made the art of symphonic writing very much her own." (Gramophone); as "a mistress of orchestration" (Times Union); and for "assembling one of the most impressive bodies of music of our time" (Hartford Courant). Her music has been praised for its "clear textures, easily absorbed rhythms and appealing melodic contours that make singing seem the most natural expression imaginable." (Philadelphia Inquirer) "Libby Larsen has come up with a way to make contemporary opera both musically current and accessible to the average audience." (The Wall Street Journal). "Her ability to write memorable new music completely within the confines of traditional harmonic language is most impressive." (Fanfare)

Libby Larsen has received numerous awards and accolades, including a 1993 Grammy as producer of the CD: The Art of Arlene Augér, an acclaimed recording that features Larsen's Sonnets from the Portuguese. Her opera Frankenstein, The Modern Prometheus was selected as one of the eight best classical music events of 1990 by

USA Today. The first woman to serve as a resident composer with a major orchestra, she has held residencies with the California Institute of the Arts, the Arnold Schoenberg Institute, the Philadelphia School of the Arts, the Cincinnati Conservatory, the Minnesota Orchestra, the Charlotte Symphony, and the Colorado Symphony. Larsen's many commissions and recordings are a testament to her fruitful collaborations with a long list of world-renowned artists, including The King's Singers, Benita Valente, and Frederica von Stade, among others. Her works are widely recorded on such labels as Angel/EMI, Nonesuch, Decca, and Koch International.

As a past holder of the 2003-2004 Harissios Papamarkou Chair in Education at the Library of Congress and a recipient of the Eugene McDermott Award in the Arts from the Massachusetts Institute of Technology, a Lifetime Achievement Award from the American Academy of Arts and Letters, and a Peabody award, Libby Larsen is a vigorous, articulate champion of the music and musicians of our time. In 1973, she co-founded (with Stephen Paulus) the Minnesota Composers Forum, now the American Composers Forum, which has been an invaluable advocate for composers in a difficult, transitional time for American arts. Consistently sought-after as a leader in the generation of millennium thinkers, Libby Larsen's music and ideas have refreshed the concert music tradition and the composer's role in it.

Elisabeth Marshall

Soprano **Elisabeth Marshall** has been praised for her "admirably flexible, gilt-edged voice" of "resonance and beauty" and "radiant sheen". In 2017 she was the 3rd place winner of The American Prize in Art Song and Oratorio, and was recognized in 2016 with their Special Citation for "Outstanding Performance in Music before 1800". Ms. Marshall made her Chicago Symphony Center debut in 2015 in Handel's *Messiah* (Apollo Chorus), which she has also sung with the Cincinnati Symphony, at Rockefeller Memorial Chapel in Chicago, and in Hailsham, England. Ms. Marshall has performed the music of J.S. Bach extensively, including his *B minor Mass*, with the Chorus pro Musica of Boston, Maine Music Society, and in 2018 with the Choral Art Society of Maine; *Mattäuspasion* at the Oregon Bach Festival under Helmuth Rilling, and numerous cantatas with the White Mountain Bach Festival in North Conway, New Hampshire. Other notable engagements include *Hercules* with Lars Ulrik Mortensen at the Oregon Bach Festival, Mozart's *Mass in C minor* with several regional ensembles from Maine to Indiana, as well as his *Requiem* at Rochester Cathedral, England; *Carmina Burana* in Portland, Maine; and Beethoven's *Choral Fantasia* with the Indianapolis Symphony under CBE Raymond Leppard.

On the opera stage she has been praised for her "precision" and "technical skill" as the Queen of the Night (*The Magic Flute*) with the Merry Opera Company of London, and has also appeared as Frasquita (*Carmen*) with Bay Chamber Concerts at Maine's historic Rockport Opera House, Rosalinde (*Die Fledermaus*) and Rosabella (*The Most Happy Fella*) under Constantine Kitsopoulos with IU Opera Theater, Elisetta (*Il matrimonio segreto*) at the HMT-Leipzig, and Lauretta in Bizet's *Dr. Miracle* with OperaMaine.

A dedicated advocate of new music, Ms. Marshall is a regular artist with the Brooklyn Art Song Society, and is featured on their 2015 debut studio album "New Voices" (Roven Records) in James Kallembach's *Four Romantic Songs*, her delivery of which OPERA NEWS hailed as "radiant" and "sensuous". A frequent guest with the Lorelei Ensemble, she appeared with them twice at the Tanglewood Contemporary Music Festival, in the 2016 U.S. premiere of George Benjamin's *Dream of the Song*, and György Ligeti's *Clocks and Clouds* in 2017, under the baton of Stefan Asbury. In the summer of 2017 she was a Professional Fellow at SongFest in Los Angeles, performing works of Libby Larsen and Scott Wheeler, among others.

Ms. Marshall is an ensemble member of the Handel & Haydn Society and the Oregon Bach Festival, and performs regularly with several other professional choral ensembles including the Lorelei Ensemble, and previously the Wexford Festival Opera, London Philharmonia Chorus, and Carmel Bach Festival, working with conductors such as Helmuth Rilling, Lars Ulrik Mortensen, Matthew Halls, Leonard Slatkin, Masaaki Suzuki, and Craig Hella Johnson.

A Fulbright grant recipient to the Hochschule für Musik und Theater in Leipzig, Germany, she sang for many years with Helmuth Rilling through the Internationale Bachakademie Stuttgart, and later La Academia de Bach in Chile. Ms. Marshall holds a Doctorate in Music from the Indiana University Jacobs School of Music, where her principal teacher was Carol Vaness, and has also coached with Roger Vignoles, Martin Katz, Håkan Hagagård, Delores Ziegler, Charles Riecker, and Suzanne Murphy. In 2017 Ms. Marshall was appointed Assistant Professor at the Ithaca College School of Music, and formerly served as Artist Faculty at the University of Southern Maine School of Music, Portland Conservatory of Music, and has maintained a private voice studio since 2001. www.elisabethmarshall.com

Michael Kelly

Praised as “expressive and dynamic” and “vocally splendid”, American baritone **Michael Kelly** continues to distinguish himself as a consummate artist, sought-after for his riveting interpretations of recital, concert and operatic repertoire.

Recently, Mr. Kelly made debuts at Carnegie Hall, with the New World Symphony, Alabama Symphony and the Cincinnati May Festival. He performed Bernstein’s Mass with the Mostly Mozart Festival under the baton of Louis Langré, and gave a world premier of a new chamber piece by David Del Tredici at NY’s Symphony Space. In recent seasons he has been heard in Schubert’s Die Schöne Müllerin with celebrated guitarist David Leisner, the role of Figaro in Barber of Seville, Papageno in Mozart’s Magic Flute, Brahms’ Ein Deutsches Requiem, and the title role in the NY premier of Carlyle Floyd’s newest opera Prince of Players.

An avid supporter of new music, he has performed world premiers by Matthew Aucoin, David Del Tredici, Mohammed Fairouz, and Ben Moore. Kelly is a passionate recital and chamber music interpreter, and is founder and artistic director of NY’s SongFusion. He can be heard on recordings of Fairouz’s Zabur, Del Tredici’s A Field Manual, as well as a documentary called Secret Music, celebrating the life and music of David Del Tredici.

Captivating audiences with his “exquisitely self-effacing” artistry, Mr. Kelly is a versatile and innovative vocalist, having performed with many of America’s leading orchestras and opera companies, including: The Cleveland Orchestra, Detroit Symphony, Houston Symphony, Saint Paul Chamber Orchestra, The Mostly Mozart Festival, Opernhaus Zurich, Chicago Opera Theater, Gotham Chamber Opera, Mark Morris Dance Group, Boston Early Music Festival and Ars Lyrica. His repertoire ranges from the baroque to modern, leading him to collaborate with some of today’s most exciting composers, including Tom Cipullo, David Del Tredici, Mohammed Fairouz, Ricky Ian Gordon, Libby Larsen, Lowell Liebermann, Ben Moore, Reinaldo Moya, John Musto, David Sisco and Dalit Warshaw. He made his European debut with Opernhaus Zürich in Handel’s Rinaldo with William Christie and his French debut with Opéra du Châtelet. He has performed in opera, chamber and symphonic works under the batons of such conductors as Herbert Blomstedt, Michael Christie, Andreas Delfs, Jane Glover, Benton Hess, Louis Langré, James Levine, Anne Manson, Nicholas McGegan, Steven Osgood, Leonard Slatkin, and Stephen Stubbs. Michael has also collaborated in recital with celebrated pianists Kathleen Kelly, Malcolm Martineau, Spencer Myer, Jonathan Ware and Brian Zeger.

Mr. Kelly has won prizes in several prominent competitions, including first prizes in

2013's Poulenc Competition and 2011's Joy in Singing. He is a graduate of the Eastman School of Music and Juilliard, and was a member of the Opernstudio at Opernhaus Zürich.

Michael Brofman

Pianist **Michael Brofman** has earned a reputation as one of the finest vocal accompanists of his generation. He has performed hundreds of songs, from Schubert's earliest lieder to premieres of new songs by today's most recognized composers. He was hailed by the New York Times as an "excellent pianist" and by examiner.com as "a young pianist with an ingenious and sensitive feel for voicing, phrasing, structure, and momentum."

Feast of Music recently praised his "elegant and refined playing... exhibiting excellent touch and clean technique." Parterre Box Blog called Mr. Brofman a "master communicator at the piano," and Voix des Arts praised his "finesse and flexibility."

Mr. Brofman's 2018-2019 season focuses on performances of American composers with some of today's best art song interpreters. Highlights include songs by Charles Ives and Libby Larsen with baritone Michael Kelly, Barber's Hermit Songs with soprano Lucy Fitz-Gibbon, Ned Rorem's War Scenes with bass-baritone Dashon Burton, Aaron Copland's 12 Poems by Emily Dickinson with soprano Kristina Bachrach, and the world premiere of a new work by James Matheson with baritone Edward Parks. Mr. Brofman also holds an artist residency at Ithaca College this October.

In the 2017-2018 season, Mr. Brofman maintained a full schedule of performances with some of his closest collaborators. These included monthly concerts with the Brooklyn Art Song Society at the Brooklyn Historical Society: performances of Debussy and Faure with soprano Kristina Bachrach; Chausson, Duparc, Poulenc and Ravel with baritones Jesse Blumberg and Steven Eddy, and the American premiere of Jean Barraque's 3 *Melodies* with soprano Lucy Fitz-Gibbon. In addition, Mr. Brofman performed numerous works by living composers including Harold Meltzer's *Beautiful, Ohio* with tenor Dominic Armstrong, Harrison Birtwistle's *Songs from the Same Earth* with tenor Zach Finkelstein, and the world-premiere of *It Wasn't a Dream* by Kurt Rohde. In the Spring 2018, Mr. Brofman embarked on a west-coast tour, performing a recital with Zach Finkelstein on KING 98.1 FM, Seattle's classical radio station, and partaking in an artist residency at University of California- Davis. Finally, Mr. Brofman made his professional Carnegie Hall debut, performing Glen Roven's 4 *Surreal Songs* with baritone Tobias Greenhalgh in Weill Hall to celebrate the release of his latest CD on Roven Records.

2016-2017 season highlights included an all-British song recital with tenor Dominic Armstrong at the Freeport Memorial Library, Arnold Schoenberg's *Das Buch der hängenden Gärten Op. 15* with soprano Sarah Brailey at the Brooklyn Historical Society, and a collaboration with Jake Heggie performing his works at National Sawdust with tenor Zach Finkelstein. Mr. Brofman also performed songs by Zemlinsky and Pfitzner with baritone Tobias Greenhalgh and Kristina Bachrach, took part in a rare complete performance of Hanns Eisler's *Hollywood Songbook*, and gave the world premiere of *Rapture* by Tom Cipullo, written in honor of his wedding to the violinist Stani Dimitrova.

In past seasons: Brahms programs in Boston, Philadelphia, New York and South Bend, Indiana; performances of Benjamin Britten's *Seven Sonnets of Michelangelo* and *Cabaret Songs* at the Brooklyn Historical Society as part of a centennial celebration; *Dichterliebe* with baritone Michael Kelly at Bargemusic, a performance of songs of the great war at the WWI Memorial in Kansas City, MO, a four-city tour to promote his first CD *New Voices*, and yearly residencies at the Sembrich and the Lake George Music Festival in upstate New York.

Mr. Brofman has championed new works and has fostered relationships with many living composers, including Tom Cipullo, Michael Djupstrom, Daniel Felsenfeld, Herschel Garfein, Daron Hagen, Jake Heggie, James Kallembach, Libby Larsen, Lowell Liebermann, David Ludwig, James Matheson, Harold Meltzer, Russell Platt, Kurt Rohde, Glen Roven, Andrew Staniland, and Scott Wheeler.

Mr. Brofman is the founder and artistic director of the Brooklyn Art Song Society, an organization dedicated to the vast repertoire of poetry set to music now in its eighth season. His first CD *New Voices* on Roven Records includes four world-premiere recordings and was number one on Amazon's new releases for Opera/Vocal and debuted in the top 10 of the Traditional Classical Billboard Chart. In this capacity Mr. Brofman has curated and performed in surveys of art song repertoire that have included the complete songs of Henri Duparc and Charles Ives, lieder from the last year of Schubert's life, a survey of all the members of Les Six and much more.

An eloquent and passionate advocate for art song, Mr. Brofman has been interviewed by Russell Platt for *Opera News*, for *Caught In the Act* on Brooklyn Public Television, on the WQXR radio show *Soundcheck*, on Seattle KING FM 98.1, and for the Linked Music blog. He also hosts his own internet show "Song and Wine." His writings on music have been published by GPR Records, Sparks and Wiry Cries, and the Linked Music Blog. He is also earning a reputation as gifted educator and has presented masterclasses at the University of Chicago, the University of Notre Dame and the University of Southern Maine. Mr. Brofman holds a bachelor of Music from Northwestern University where he studied with James Giles. There he was awarded the Frida A. Pick Award for Piano and featured on Chicago's classical radio station. Mr. Brofman spent several summers at the Aspen Music Festival as a student of Rita Sloan and continues his studies with Robert Durso of the Golandsky Institute. He resides in Park Slope, Brooklyn with his wife, violinist Stanichka Dimitrova, and daughter, Julia Claire. For more information visit www.brooklynartsongsociety.org or www.mikebrofman.com.